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FURRLOUGH
STAND CLEAR

THE BUNKER

Well now, this the third issue of **Furrlough** is finally in the chute. Hope you like it and work is already in progress on Number 4. Your old favorites will return and we've got plenty of new work to introduce. If you've got something that you think would look good within these pages, by all means, get in touch with us. Even if you don't have a story to contribute; your opinion. This book really depends on you, the reader. Let's see that Letter's Page bulge with comments, questions, your likes, dislikes, fan art, or whatever, send them in. The success of **Furrlough** will directly affect whether or not you see more furry books from the Antarctic Press.

It's all up to you; the ball's in your court.

-Shon Howell

FURRLOUGH

NUMBER 3, MAY 1992

IN THIS ISSUE..

Page 2 **Strosstrupp Review**
by Ted Sheppard

Page 4 **Strosstrupp**
by Ted Sheppard

Page 13 **Rainy Season**
by Brian Sutton

Page 19 **Why Desert Winds Howl**
by Riley

Page 31 **Deer John...**
Letters Page

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Stosstrupp

Muller, Karl F. 67020404

Karl Fredric Muller
Uffz., B.W. 24 Pio.

Born in 2004, Karl was working in a coal mine in southwest Germany before the Civil War. Karl sided with the Socialists during the war, not because of his political beliefs, but like many others on both sides...because it was what his friends were doing. Not wanting to go back to his old job after the war, he joined the army as an engineer, hoping to get training that would allow him to find a better job. Karl showed good leadership and was promoted to Unterofficer. Karl's platoon was wiped out by a Russian ambush; he is the only survivor.

V. Reizend, Eva C. 45111210

Eva Christina Von Reizend
Gef., D.S.T.

The Von Reizend family were once wealthy Prussian aristocrats, but lost everything after the First World War. Eva's family has lived in Berlin since the 1920's where her parents worked at the U.S. Consulate's office. Eva was born on November 12, 2010; her parents died during The Plague and her older brother left her to join his friends fighting for the Socialists when the German Civil War broke out. Left on her own at age 13, Eva went to live with her friend, Charlette Romer, who's father was a leader in FreiKorps Berlin. Eva and Charlette were kept from the fighting at first, but Eva proved herself an expert rifle shot, and she and Charlette were allowed to join the fighting as snipers. After the war, the military sought out volunteers from the FreiKorps and the ex-Socialists to fill its ranks. Eva and Charlette joined so they could work while they finished their education. From there, they were selected for the Strosstruppen.

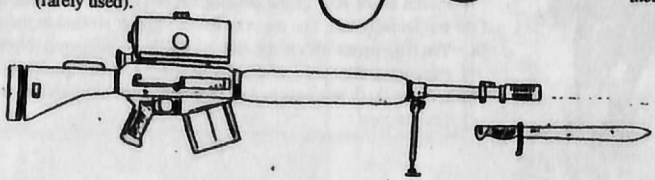
Eva was taught English by her parents before they died, but Eva has a very heavy accent which makes her difficult to understand.

GERMAN STROSSTRUPP

Uniform is basically the same as the army, but with different insignia. Strosstrupps can be distinguished by their white-on-black collar patches. On the left figure, some of the camo-mesh is seen worn over the helmet. The helmets used before the Civil War resembled the Russian-made helmets, so a more "German looking" helmet, which resembles a World War I style, was adopted in 2027.

Mauser Scharfschutzen 12mm

Modified to hold an old bayonet, which is also modified. It is accurate up to 3 Kms. It has 10 (shown here) and 20 round magazines (rarely used).



Zeiss 'Nachtadler' scope

Can be used day or night. It has lazer-range finders auto-focus and sight adjustment. German snipers will destroy their sights if they are in danger of falling into enemy hands.

TED SHERMAN'S Stosstrupp

HISTORY

"The Plague" is actually a bacteria created by Swiss scientists trying to find a way to make cheese faster. It proved deadly, and five years after it's release, nearly half of the world's population was dead. The survivors are immune to the bacteria, but no one knows why.

In Germany, when The Plague hit, the ensuing chaos and weakened government encouraged various factions to rise up and attempt to seize power. The Socialists were the strongest of these groups. Loyal citizens formed the FreiKorps militia. Between the Socialists, the FreiKorps, and what troops were still in service, smaller factions were absorbed or destroyed. In 2026 the European Alliance helped negotiate peace and everyone agreed to settle their differences at the ballot box. The Socialists only won a few seats in the Bundestag and that was the end of it.

As The Plague spread throughout the Eurasian Commonwealth, the opposite happened. As it's member nations went into disorder, the Commonwealth assumed more and more power from them. When their armies were under the Commonwealth, Marshal Alexander Navalokava took control of the Commonwealth government in a coup and declared martial law. Navalokava declared that the Baltic nations were part of the Commonwealth and seized them with military force.

The Baltic nations appealed to the European Alliance for help. Eurasian troops had failed in an attempt to seize Mongolia after China intervened. Navalokava needed to distract his people. Eurasian forces mass along the borders of Finland, Poland, and Moldavia...an ex-Commonwealth member. Europa demanded their withdrawal. Navalokava ignored this and when his troops crossed into Moldavia, war was declared.

The war began with an air campaign, but by the end of the first month about 70% of the combat aircraft and all the tactical satellites were destroyed. The main thrust of the war shifted to the ground. The Europeans retook the Baltics and have managed to push into Ukrania, Bellorussia, and western Russia before the Eurasians could bring enough reserves to halt their advance. And that is where the story begins...

"1, May 2028
Behind Eurasian lines."
〈Where is this fat-ass General I'm suppose to hit ?! We have been here 12 hours now and all I've seen come down this road is transport trucks. Not one staff car!〉

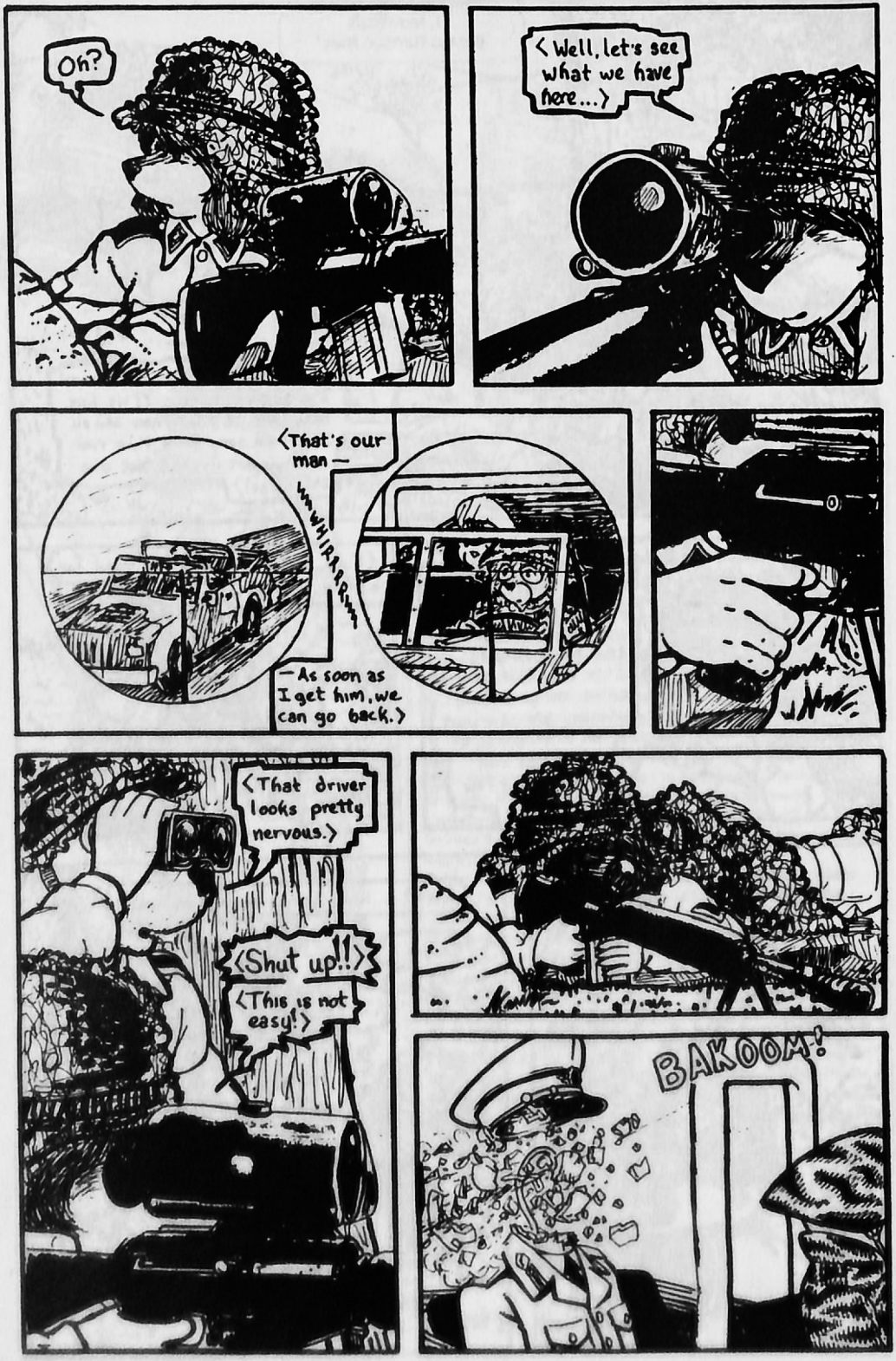
〈Intelligence says he usually comes this way about 1500, going to visit the wounded in the field hospital. It's only 1650, generals come and go as they please. We can wait, and if he doesn't show, you can shoot up a few trucks.〉

〈Fine, but you watch the road for awhile. I'm tired.〉

Ahhh...

〈Wait... here comes something now.〉
Hmmm...
〈It's a staff car!〉

SHEPPARD
91


Oh?
<Well, let's see what we have here...>
<That's our man—
WHIRRRRR
—As soon as I get him, we can go back.>
<That driver looks pretty nervous.>
<Shut up!!>
<This is not easy!>
BAKOOM!

SKREEEEEEEET!

〈What in Hell is going on?! That was a mannequin I shot! And that driver should be getting out of here if he knows what is good for him!〉

〈Grab your gear, Eva, we are the ones who should be getting out of here. They must have expected us.〉

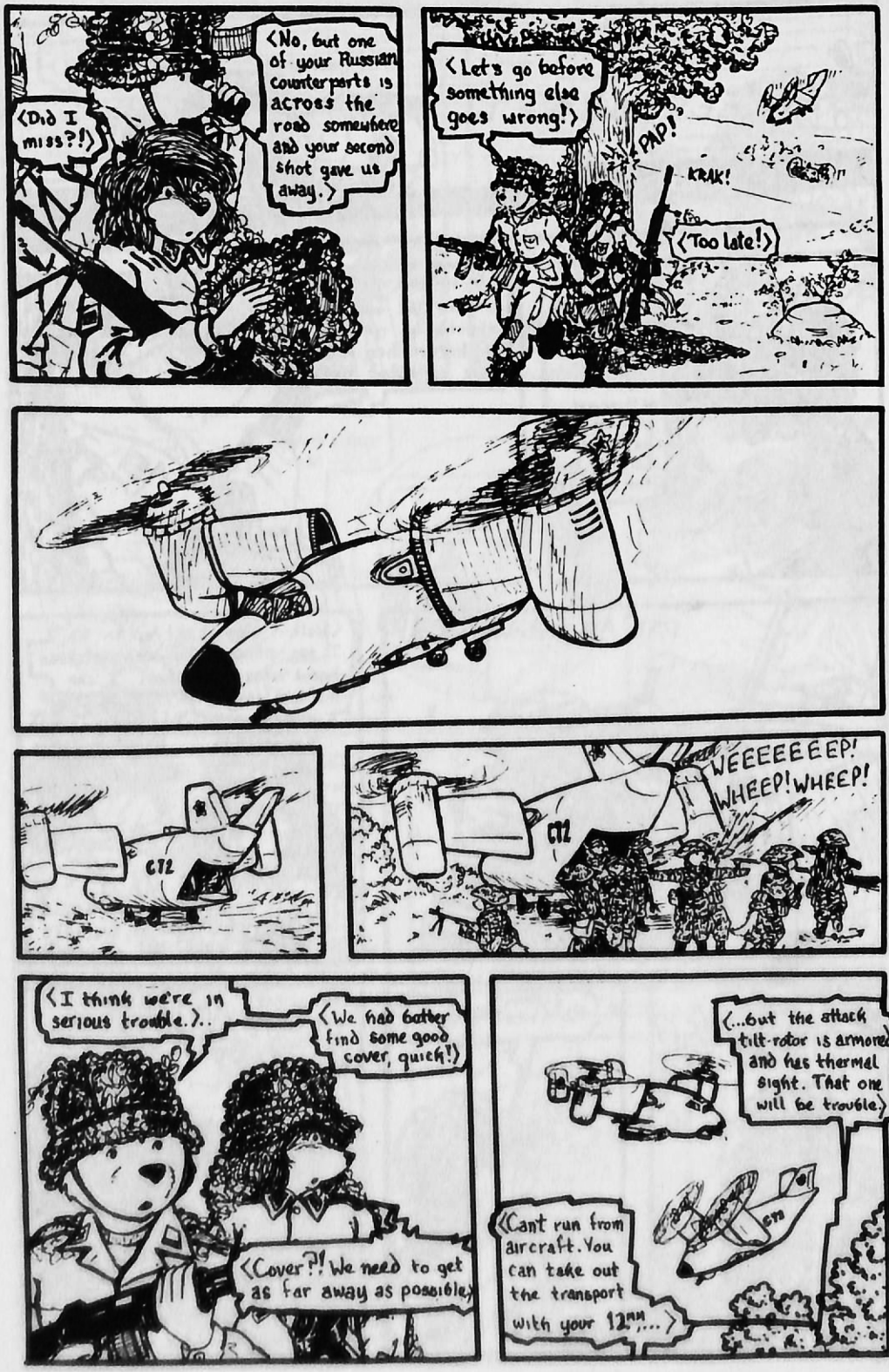
PAK AK AKAK AK AK
Б 17

〈Well, if this is a trap for us, I say phooie! He does not even know where to shoot. I can hit him, easy!〉
〈Forget it, Eva, let's get out of here!〉

Eva!
BAKOOM!

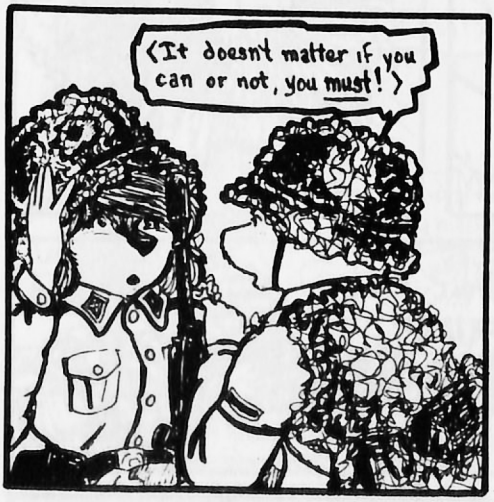
Ha! 〈What a moron!〉

PANG!
KRAK!

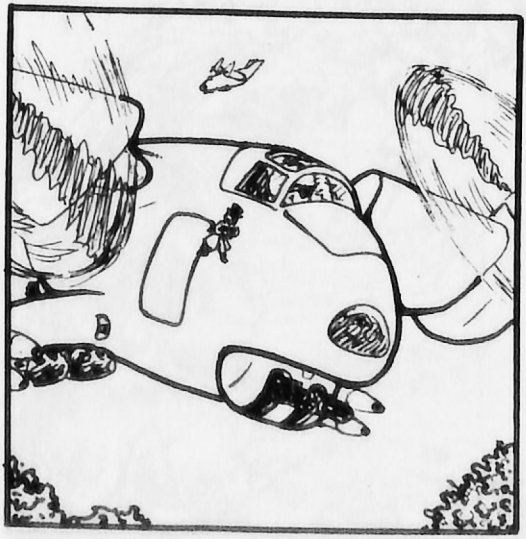

〈Did I miss?!〉
〈No, but one of your Russian counterparts is across the road somewhere and your second shot gave us away.〉
〈Let's go before something else goes wrong!〉
PAP!
KRAK!
〈Too late!〉
CTZ
CTZ
WEEEEEEEP!
WHEEP! WHEEP!
〈I think we're in serious trouble.〉..
〈We had better find some good cover, quick!〉
〈Cover?! We need to get as far away as possible〉
〈...but the attack tilt-rotor is armored and has thermal sight. That one will be trouble〉
〈Can't run from aircraft. You can take out the transport with your 12mm...〉

〈It's only a matter of time before he finds us!〉
〈You're going to have to shoot him down!〉

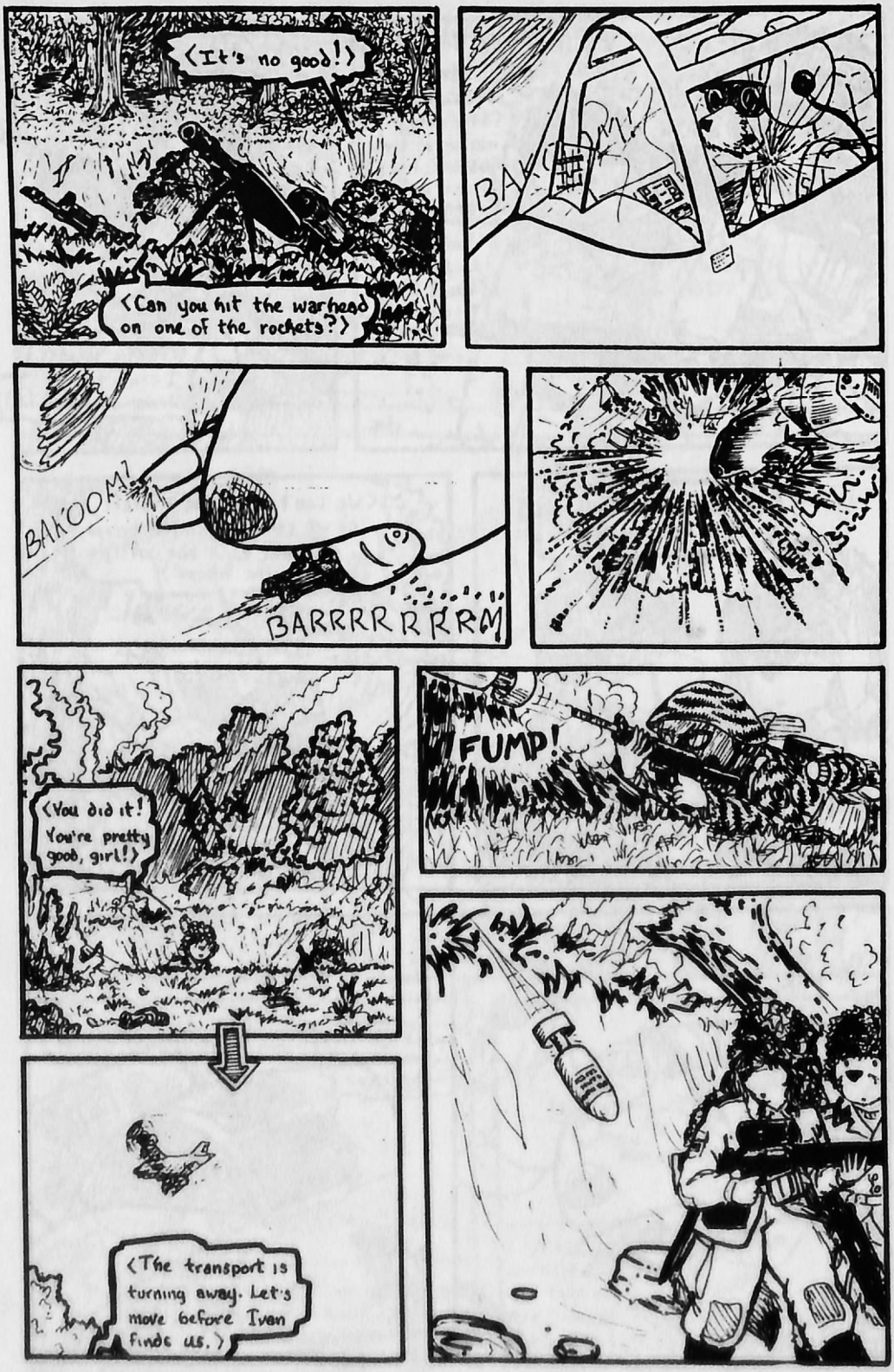
〈That's insane! I can't take down an attack T.R.!〉


〈It doesn't matter if you can or not, you must!〉

〈We can't evade the aircraft, and we can't fight the troops, so, we must fight the aircraft and evade the troops!〉
〈Right... I'll try.〉



PAK!


〈It's no good!〉
〈Can you hit the warhead on one of the rockets?〉
BAKOOM!
BAKOOM!
BARRRRRRRM
FUMP!
〈You did it! You're pretty good, girl!〉
〈The transport is turning away. Let's move before Ivan finds us.〉

<It didn't go off!>

<It will, it's a gas grenade. So just keep running!>

<They can't gas us! It's against the Geneva Convention!>
<And I didn't bring my mask!>

<It's CS gas, and they can and will use it. I don't understand why they don't just blow us to shreds!>

<Attention, Europa soldiers! There is no escape for you. Please surrender yourselves You will be treated honorably as prisoners of war.>

<I don't know what you want to do, but I have heard too many bad things about what happens to women prisoners.>
<Well, most of that is our own propaganda, most of it. But I'm not ready to give up yet. We might still get out of this!>

Continued...

And they said it couldn't be done!!!

(They were talking about something else, really...)

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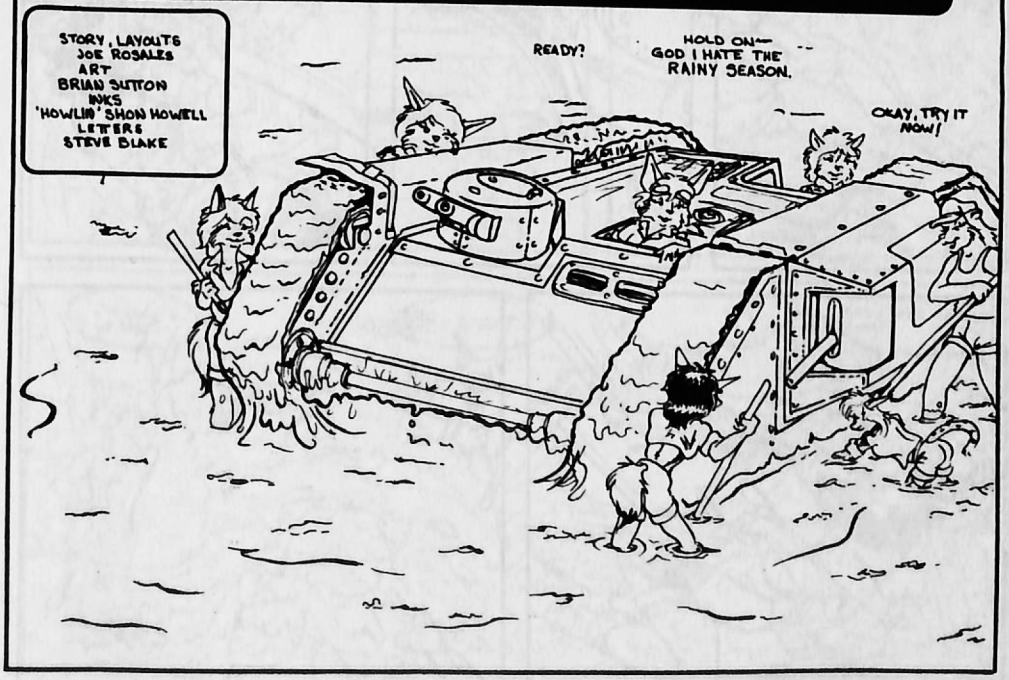
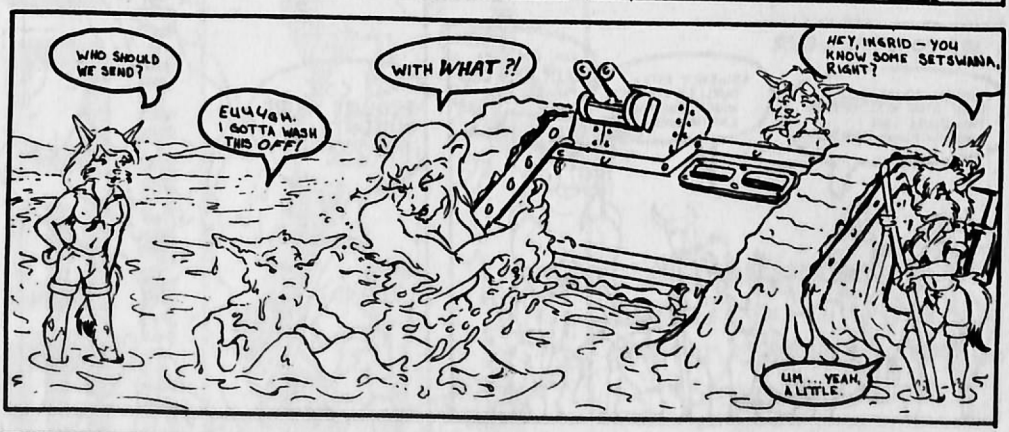
RAINY SEASON



PUSH!
IT'S MOVING!
WOAH!
STOP! STOP!!
GODDAM PIECE A-
HEY, HEY! DON'T TALK ABOUT MY BABY THAT WAY!
YEAH!
HACK
SPUT
WELL, I GUESS WE'RE GONNA HAVE TO CALL FOR ASSIST NOW.
NO WAY! I'D RATHER ROT OUT HERE!

I CAN HEAR ROGER'S NOW - "WHY SHORE WE'LL SEND SOMEONE OUT TO HEP YEW LITTLE LADIES! YEW JUST SIT TIGHT AN' DON'T WORRY YOUR PRETTY LITTLE HAID, Y'HEAR MISSY?"
HEY- I THINK I SEE SMOKE OVER THERE.

YEAH - PROBABLY NATIVE ABO TRIBE. THINK THEY'D HELP US OUT?
WORTH A SHOT. WE CAN SEND OVER SOMEONE TO TALK, AT LEAST, AND DIG UP SOME BARTER.
BETTER THAN JUST SITTING HERE.


WHO SHOULD WE SEND?
EUUGH. I GOTTA WASH THIS OFF!
WITH WHAT?!
HEY, INGRID - YOU KNOW SOME SETSWANA, RIGHT?
UM... YEAH, A LITTLE.

I'LL GO! I'M NOT HANGIN' AROUND THIS DAMN MUDHOLE!
NOW WAIT A MINUTE DAG-

NO, LET HER GO. THE WALK'LL DO HER GOOD. INGRID, GO WITH HER.
ER - MA'AM, D'YOU THINK THAT'S... I MEAN, THE NATIVES-
YES MA'AM.

SHE'LL COOL OFF BY THE TIME SHE GETS THERE.
GAUH!
AND THE NATIVES - HE'LL, HEIDI, SHE'S BIGGER THAN ANY OF US.
SHE'LL HAVE A GOOD HALF A METER ON ANY BUSHMEN.
WELL - AT LEAST IT'S GOOD FOR YOUR FUR.
ONE MORE WORD, AND IT'LL BE BAD FOR YOURS.
SPLAT
AND SOMETIME LATER
<LISTEN TO US, OLD MAN! STOP WORSHIPPING THIS IDOL LIKE SUPERSTITIOUS FOOLS!>
<SILENCE CITY-DWELLER, LEST YOU ANGER THE MIGTY EARTH GODDESS!>
UM.. <HEED OUR WORDS> PLEASE...
SAY "WE NEED YOUR HELP RIGHT AWAY."
UH... <WE REQUIRE YOURE IMMEDIATE SUBMISSION!> ...I THINK.
AAAAHHHHH!!!!
UM... DAG?
SOMETHING TELLS ME IT WONT BE HARD TO GET HELP FROM THIS GROUP
BRIANO '92

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OTHER STUFF BY OTHER FOLKS

As a service, each issue of Furrlough will have a page of information that may be of interest to our readers.

Furplay

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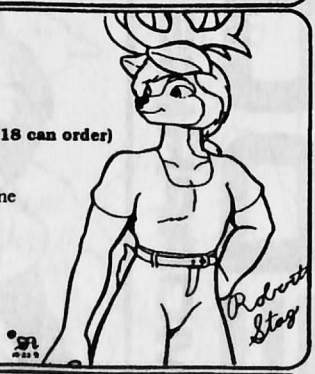

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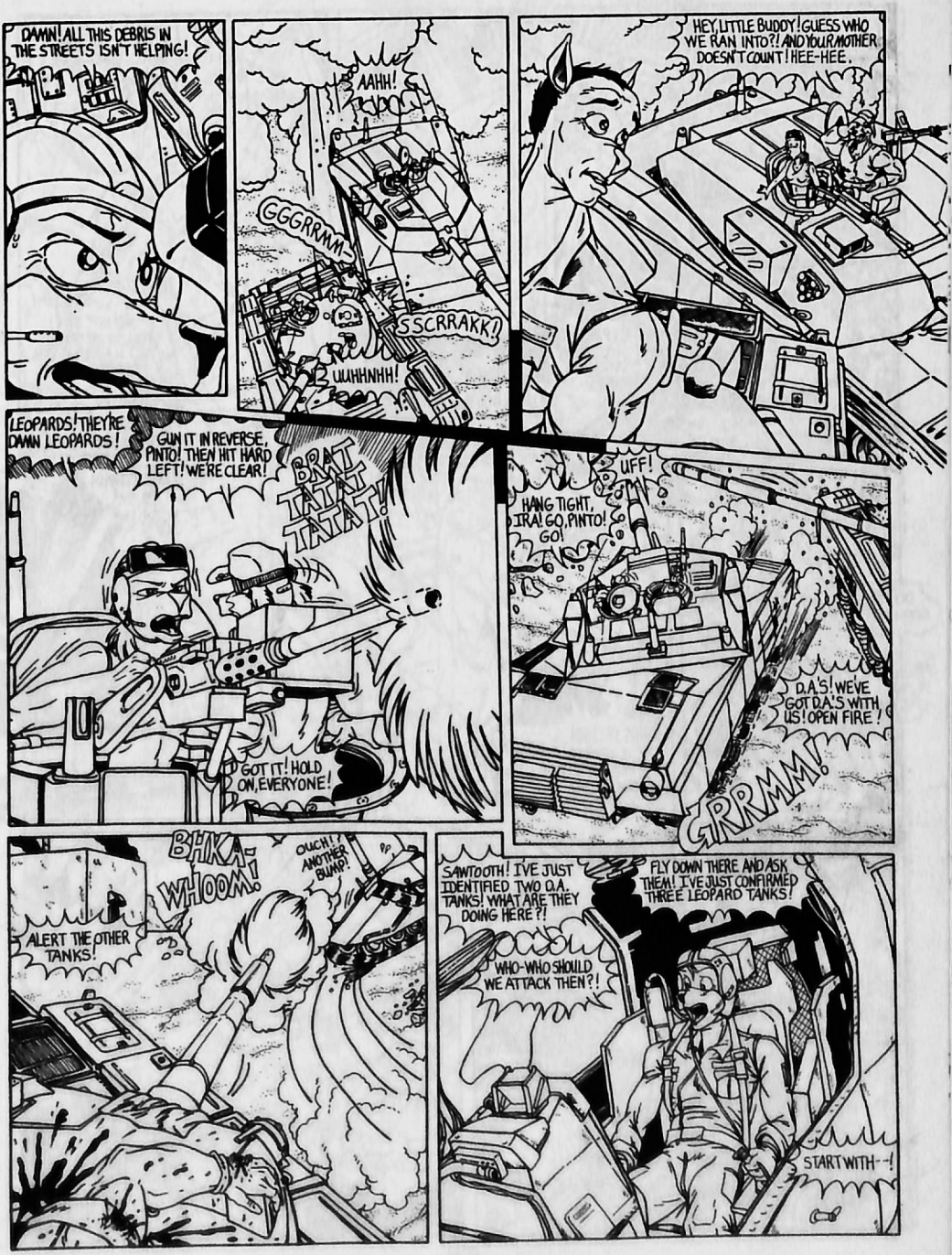
NAME: PRINCESS IRA ANN JAMES
AGE: 15 HEIGHT: 5'10"
WEIGHT: 114 lbs. EYES: BLUE
HAIR: (NATURAL) BLONDE
RANK (MILITARY/CIVILIAN):
PRINCESS OF THE D.A. COUNTRY.
PRIMARY SKILLS: LEADERSHIP QUALITIES. HAND TO HAND COMBAT.
SECONDARY SKILLS: STUDENT PILOT. MUSICIAN.
IN-BETWEEN FIGHTING BOREDOM.
SIGH
DOMESTICATED ANIMAL (D.A.) SPECIES: DOGS, MICE, RABBITS.
NAME: BIBI HALEY
AGE: 20 HEIGHT: 5'10"
WEIGHT: 121 lbs. EYES: BLUE
HAIR: BLACK.
MILITARY RANK (SPECIAL FORCES): CAPTAIN.
PRIMARY SKILLS: ACE PILOT. JET FIGHTER/HELICOPTER PILOT. MEDICAL: FIRST AID.
SECONDARY SKILLS: COOKING, DANCING.
NAME: WOOLIE RHINEHOLT
AGE: 31 HEIGHT: 6'3"
WEIGHT: 357 lbs. EYES: BLUE
HAIR: (LIGHT) GREY
MILITARY RANK: (SPECIAL FORCES) LT. COLONEL.
PRIMARY SKILLS: ACE PILOT. JET FIGHTER/HELICOPTOR PILOT. MECHANIC.
SECONDARY SKILLS: EATING. COMIC BOOK READING.
DOWNED AIRCRAFT IN TWO YEARS:
89 FIGHTERS
9 BOMBERS
3 TRANSPORTS
85 FIGHTERS
12 BOMBERS
1 TRANSPORT
WANNA DATE?
LAST RESORT DATING ATTEMPT.
CONTINUED DENIAL STANCE.
CRYPTOGRAPHY TABLE:
Q=A L=B M=C I=D W=E O=F V=G X=H S=I Z=J
F=K R=L Y=M D=N T=O J=P U=Q H=R A=S C=T
E=U N=V R=W G=X B=Y J=Z
-YES! DO USE THIS TABLE TO DECIPHER THE TITLE PAGE! DIG IT?!

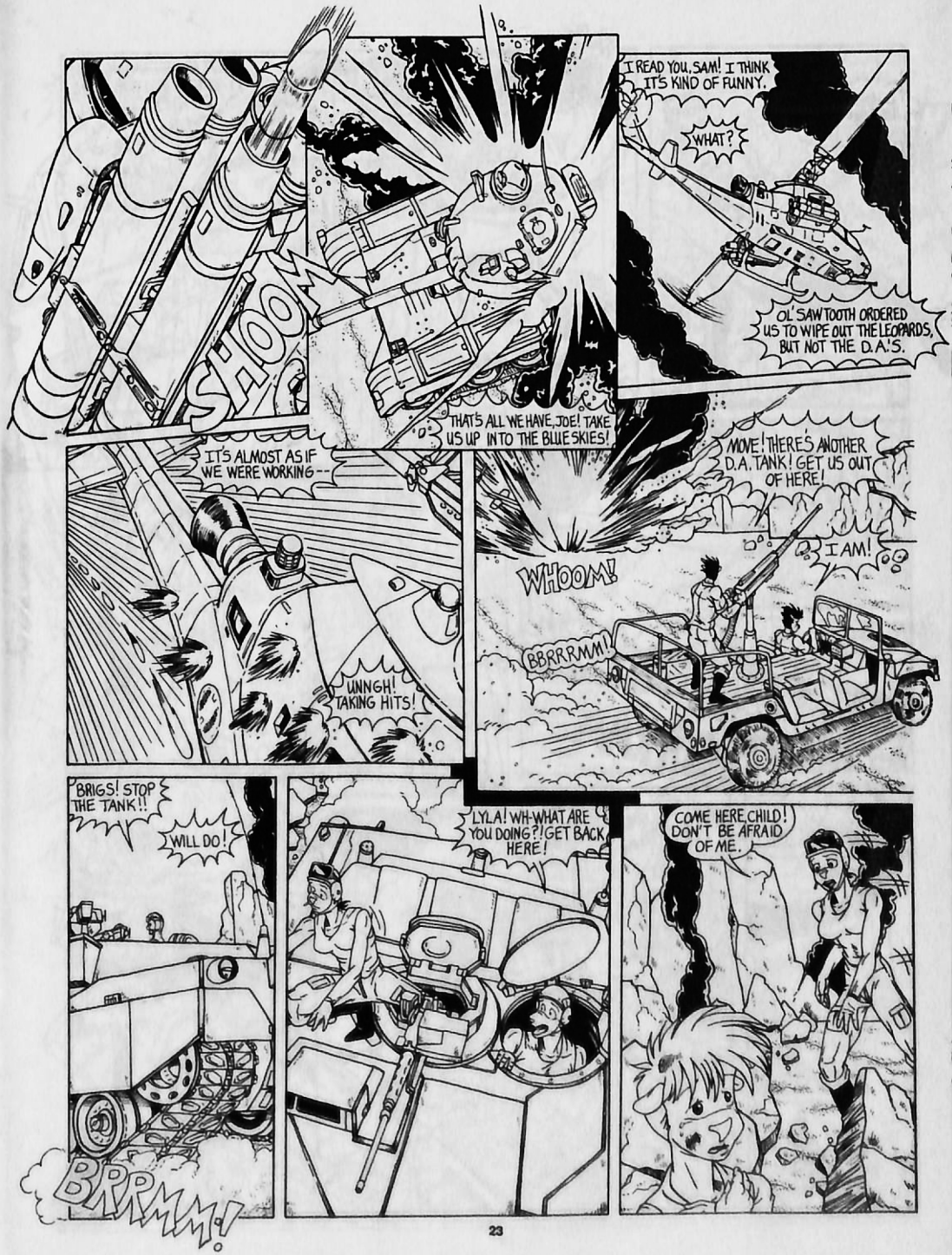
— ONCE AGAIN THIS IS NOT A SIZE CHART! —

WOP-WOP-WOP
WHAT THE-?
FOUR GUNSHIPS COMING IN... AND-AND THEY'RE WILD ANIMALS!
BUT HOW CAN THAT BE?! IT SHOULD HAVE TAKEN THEM OVER TWENTY MINUTES TO GET HERE!
PRIVATE! GET ON LINE AND WARN MY MEN DOWN BELOW! NOW!
UNGGH!
BLAM
MMNNGH...N-NO, SIR. NOT THIS TIME. NOT EVER.
GGGRRMMM!
HUH?!
GGRRMM!
BHKA-WHOOM!
FHOOM!

ART: RILEY


DAMN! ALL THIS DEBRIS IN THE STREETS ISN'T HELPING!
AAHH!
GGGRRMM!
SSCRRAKK!
UUHHNHH!
HEY, LITTLE BUDDY! GUESS WHO WE RAN INTO?! AND YOUR MOTHER DOESN'T COUNT! HEE-HEE.
LEOPARDS! THEY'RE DAMN LEOPARDS!
GUN IT IN REVERSE, PINTO! THEN HIT HARD LEFT! WE'RE CLEAR!
BRAT TATAT TATAT!
GOT IT! HOLD ON, EVERYONE!
UFF!
HANG TIGHT, IRA! GO, PINTO! GO!
D.A.'S! WE'VE GOT D.A.'S WITH US! OPEN FIRE!
GRRMM!
BHKA-WHOOM!
OUCH! ANOTHER BUMP!
ALERT THE OTHER TANKS!
SAWTOOTH! I'VE JUST IDENTIFIED TWO D.A. TANKS! WHAT ARE THEY DOING HERE?!
WHO-WHO SHOULD WE ATTACK THEN?!
FLY DOWN THERE AND ASK THEM! I'VE JUST CONFIRMED THREE LEOPARD TANKS!
START WITH--!

AAHH-SSKRT!
BWHA-WHOOM!
DAMN IT! THIRD SQUADRON! TAKE OUT THOSE LEOPARD TANKS! THEY KNOW WE'RE HERE!
AND KEEP MOVING! DON'T GIVE THEM ANY STATIONARY TARGETS!
SAWTOOTH! I HAVE A D.A. TANK WITHIN RANGE! SHOULD I ELIMINATE IT?!
NO! NOT YET! FOLLOW MY ORDERS AND HANDLE THE LEOPARDS FIRST!
AND JUST HOPE FOR THE BEST!
BUT, IRA-! THOSE ARE WILD ANIMAL HELICOPTORS! WE HAVE TO DEAL WITH THEM!
HAVE ANY FIRED UPON YOU?!
DO ME GOOD, SEFFI.
N-NOT YET! NO!
THEN WATCH YOUR ASS AND FIGHT! OVER!
YES! I UNDERSTAND! OVER AND--!
BHKA WHOOM
FHOOM!
COMMANDER! WE SHOULD GET OUT OF HERE! THIS WASN'T PLANNED!
SHUT-UP! KEEP GOING! WE'RE NOT OUT OF THIS YET! GO!
WOP
WOP
WOP


SHOOM
I READ YOU, SAM! I THINK IT'S KIND OF FUNNY.
WHAT?
OL' SAWTOOTH ORDERED US TO WIPE OUT THE LEOPARDS, BUT NOT THE D.A.'S.
THAT'S ALL WE HAVE, JOE! TAKE US UP INTO THE BLUE SKIES!
IT'S ALMOST AS IF WE WERE WORKING--
UNNGH! TAKING HITS!
MOVE! THERE'S ANOTHER D.A. TANK! GET US OUT OF HERE!
I AM!
WHOOM!
BBRRRMM!
BRIGS! STOP THE TANK!!
WILL DO!
BRRMM!
LYLA! WH-WHAT ARE YOU DOING?! GET BACK HERE!
COME HERE, CHILD! DON'T BE AFRAID OF ME.

MMNNHH.
IT'S OK! I WON'T HURT YOU!
LYLA! LOOK OUT!
WOP-WOP-WOP!
AAHH!
WHAT ARE YOU WAITING FOR?! GET BACK INTO YOUR TANK, YOU STUPID D.A.!
OH, DAMN! SIR! A LEOPARD TANK APPROACHING!
I SEE IT! GO ON! WASTE HIM!
SIR! WE DON'T HAVE ANY TOW AIR TO SURFACE MISSILES LEFT!
GGRRMM
HOLD ON THEN! I'LL TAKE US UP!
NO, SIR! STAY! STAY HERE -- IF YOU WANT. WE STILL HAVE THE TWENTY MM.
I... I SEE. MAC... YOU'RE ONE HELL OF A SOLDIER.
WOP WOP WOP
CHNGCH-NGCNGCH-NG
BHKA-WHOOM
WHOOM!
UNNGHH! HOLD ON!

GO ON! GET DOWN!
LYLA! GET BEHIND COVER! NOW!
BRATATAT TATATAT!
GRMM-CRNCH!
BRATAT TATATAT!
SPAK!
GGHUUHH!
SPAK!
GET US OUT OF HERE! BACK UP, CHARLIE! BACK UP!
WHOOM!
GGRRRM
GRNCH!
CRRCK!
GGRRMM!
ELSEWHERE...
OPEN FIRE!
AHHH!
ACK!
WHOOM!
CRK-CRK

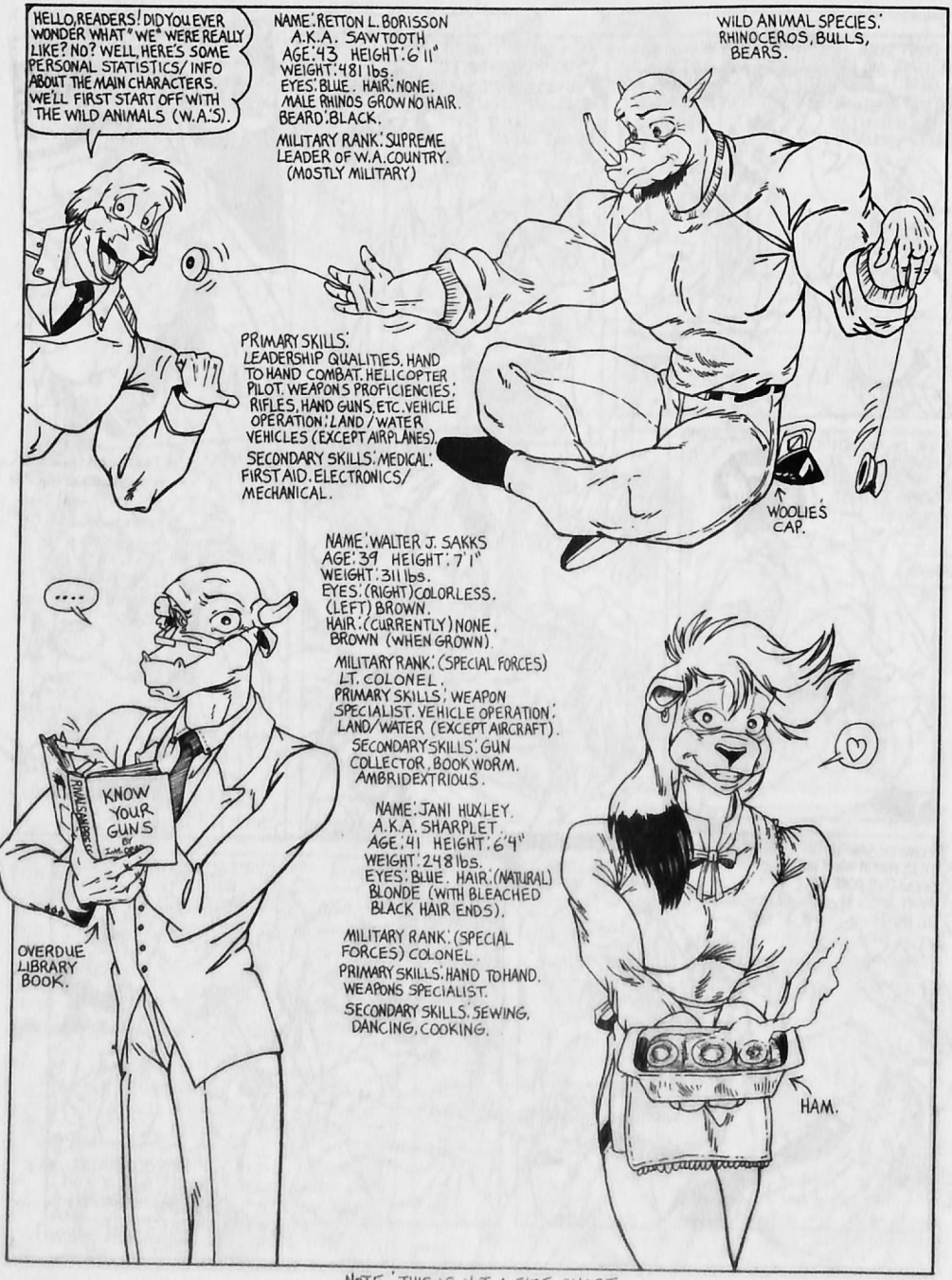
DID-DID WE TAKE A HIT?!
NOPE! WORSE! PINTO, BUDDY! OUR ENGINE BLEW!
WOOLIE! CAN YOU FIX IT?!
ER, UH, WELL, IRA, I DON'T THINK THEY WILL GIVE ME THE TWO HOUR BREAK TO DO IT.
POINT
GGRRMM
MAYBE IF I ASK THEM KINDLY ENOUGH THEY WILL.
OH NO...
EVERYBODY! WE HAVE TO GET OUT! THERES A--!
WHOOM!
THAT'S WHY I WASN'T WORRIED, IRA.
HUHH-HUHH.
I KNOW.
SAWTOOTH! THAT LOOKS LIKE PRINCESS IRA DOWN THERE!
YOU HAVE SOME FAITH, WOOLIE.
MAY THE LORD HAVE MERCY IF THAT'S YOU, SAWTOOTH. SO HELP ME...
OK, GUYS! THIS BATTLE WAGON'S TOAST! LETS GET OUT HERE! BIBI! YOU FIRST!
ACK! QUIT TOUCHING ME! LEGGO!
WHY IS THAT LEOPARD JUST WAITING THERE?!
IT LOOKS TO ME THE JEEP IS A PERSONNEL CARRIER.. NO VISIBLE MACHINE GUNS, SAWTOOTH, HEY...
THAT MAN BESIDE HIM... IS HE DEAD?

LOOK OUT! MOVE, DAMN YOU! MOVE!
SAWTOOTH! HE'S TELLING US TO MOVE!
OH DAMN!!
BRAT-TAT-TAT!
SPAK!
SPAK!
UNGGH!
STUPID OF ME! HOLD ON, BOY! MMNGH!
WUP! WUP!
WHOOM!
CCRRMP!
THAT SHOULD BE THE LAST OF THOSE LOUSEY W.A.'S!
HA-HA-HA!
WHERE DO WE GO FROM HERE?! THERE MIGHT BE MORE D.A.'S AROUND US!
WHAT ELSE?! WE--!
AAAAAIIIEEE!
WHOOM!
YEAH! I KNEW I SAW ONE OF THOSE LITTLE SUCKERS SPEEDING AROUND HERE SOMEWHERE!
WOOLIE! WE-WE COULD'VE USED THAT JEEP AS TRANSPORTATION! YOU KNOW WHAT A GOOD SHOT I AM WITH MY REVOLVER!
roll roll
GIVE ME THAT!
BUT-BUT...
SWIPE!
"BUT, PINTO, I KNOW HOW TO WORK ONE OF THOSE THINGS," HE SAYS TO ME. YEAH, RIGHT.
AND I DID, TOO! I WAS A GOOD SHOT, RIGHT? RIGHT?! GO AHEAD AND TELL ME I WAS WRONG!
GOOD SHOT!
KNEW WHAT HE WAS DOING!
..."MAYBE"--RILEY.

MMPH! HULTON! MOVE IT! THIS THING'S GONNA BLOW! HURRY!
SPAK SPAK
NNNGH-NNHH... S-SAWTOOTH.
GGUHH-- CAN'T MOVE
HUSH, BOY, I HAVE YOU NOW.
PLEASE JUST ONE MORE MINUTE!
CRK-CRK
SPAK
WHOOM!
WHOOM!
THANK YOU, SEFFI.
HHNGH-NNGH!
AAHH! MY-MY SIDE! UNNGH!
KEEP CALM! I HAVE TO STOP THE BLEEDING! JUST--!
MNGH!
(MMNGHH...SO IT WAS YOU, SAWTOOTH.)
@#%☆ ITCH!

D-DON'T TOUCH ME! LEAVE ME ALONE!
QUIET, GIRL! HELP OUT MY SOLDIER!
HE'S LOSING BLOOD AND I THINK THE BULLETS WENT THROUGH!
Y-YOU-! WHY SHOULD I DO ANYTHING FOR YOU?! YOU WERE READY TO KILL ME A FEW MONTHS AGO! * OR WAS THAT ALREADY FORGOTTEN?!
*IN FURRLOUGH #1!
PLEASE, DO WHAT YOU HAVE TO...
NOT FOR ME... BUT FOR HIM.
OK...OK. TRY NOT TO MOVE AND STAY RELAXED. THIS PARTS GOING TO HURT SOME.
UNNGH.
HHY-AAH!
WUMP!
IRA! KNOCK IT OFF!
LET GO OF ME! I'M GOING TO KILL HIM! NNGH!
MPH!
STOP IT!!
COME ON, SAWTOOTH! LETS FINISH WHAT WE SHOULD'VE DONE SO MANY TIMES IN THE PAST!
SHNG!
DAMN IT, IRA!
IRA! IRA! SAWTOOTH-- HE SAVED OUR LIVES NOT TOO LONG AGO! REMEMBER?!
HHNGG!
LET HER GO, WOOLIE! IF THIS RUNT LITTLE GIRL WANTS TO KILL ME--!
THEN LET HER DO IT! I REALLY DON'T CARE ANYMORE!

... NEXT ISSUE- THE CONCLUSION (WHEW!)...


HELLO, READERS! DID YOU EVER WONDER WHAT "WE" WERE REALLY LIKE? NO? WELL, HERE'S SOME PERSONAL STATISTICS/INFO ABOUT THE MAIN CHARACTERS. WE'LL FIRST START OFF WITH THE WILD ANIMALS (W.A.'S).
NAME: RETTON L. BORISSON A.K.A. SAWTOOTH
AGE: 43 HEIGHT: 6'11"
WEIGHT: 481 lbs.
EYES: BLUE. HAIR: NONE. MALE RHINOS GROW NO HAIR.
BEARD: BLACK.
MILITARY RANK: SUPREME LEADER OF W.A. COUNTRY. (MOSTLY MILITARY)
WILD ANIMAL SPECIES: RHINOCEROS, BULLS, BEARS.
PRIMARY SKILLS: LEADERSHIP QUALITIES. HAND TO HAND COMBAT. HELICOPTER PILOT. WEAPONS PROFICIENCIES: RIFLES, HAND GUNS, ETC. VEHICLE OPERATION: LAND/WATER VEHICLES (EXCEPT AIRPLANES).
SECONDARY SKILLS: MEDICAL: FIRST AID. ELECTRONICS/MECHANICAL.
WOOLIE'S CAP.
NAME: WALTER J. SAKKS
AGE: 39 HEIGHT: 7'1"
WEIGHT: 311 lbs.
EYES: (RIGHT) COLORLESS. (LEFT) BROWN.
HAIR: (CURRENTLY) NONE. BROWN (WHEN GROWN).
MILITARY RANK: (SPECIAL FORCES) LT. COLONEL.
PRIMARY SKILLS: WEAPON SPECIALIST. VEHICLE OPERATION: LAND/WATER (EXCEPT AIRCRAFT).
SECONDARY SKILLS: GUN COLLECTOR. BOOK WORM. AMBIDEXTRIOUS.
....
KNOW YOUR GUNS
RIVALS ARMS CO.
OVERDUE LIBRARY BOOK.
NAME: JANI HUXLEY. A.K.A. SHARPLET.
AGE: 41 HEIGHT: 6'4"
WEIGHT: 248 lbs.
EYES: BLUE. HAIR: (NATURAL) BLONDE (WITH BLEACHED BLACK HAIR ENDS).
MILITARY RANK: (SPECIAL FORCES) COLONEL.
PRIMARY SKILLS: HAND TO HAND. WEAPONS SPECIALIST.
SECONDARY SKILLS: SEWING, DANCING, COOKING.
HAM.

NOTE: THIS IS NOT A SIZE CHART.

DEER JOHN...

Send all correspondants, comments, fan art, or questions to:
Furrlough: Deer John... 11726 West Ave . #G-1 San Antonio, TX 78216

Hey Gang:

I don't know if **Furrlough** will have a letter's section, but if it does, here's some thoughts (about **Furrlough #1**)...

To Noel & Pete: Loved it! Every Bit!

Brian, Steve, & Matt: Until the third page I thought that was a jet on the back.

Chris, Eric, Lance: Crimson Bitch? I like it.

Joe: Made me hungry.

Gilreath/Tucker: The old peep-through-the-scope-blow-yourself-up gag. Still liked it.

Riley: I've known your work since the letter's page of **Usagi Yojimbo.** Your story has a great plot but I feel it lost something in the overindulgence of sex. Don't get me wrong, I loved it...it just could have played more serious and not lost anything and maybe moved me more in the end. I also like your work in **Ninja High School Yearbook.** I'd like to write you personally.

Final thoughts: The comic shelves need more books like **Furrlough, Usagi, Tales from the Aniverse, Albedo,** and the like. It's up to us to let the companies know that we'll buy these books. C'mon, you furry's, Get to writing, buy furry stuff! Get involved!

See Ya!
Don "Dusty" Rhoades
350 Woodworth
Marine Cith, MI 48039

Dear Editor:

Okay, here comes the review, and I'm not pulling any punches. I've become a self-styled connoisseur of the genre, and I feel that, in most cases, it's not enough to just put fur and animal heads on the characters to make it a "funny animal" piece. For example, in strips like *"Erma Felna"*, **Xanadu, Rhudiprrt, and Furkindred,** there's a whole new set of societal rules set because the people are furry.

Of the seven stories, five to not feel fur-specific: *"Prototype"*, *"Empires"*, *"Strosstruppen"*, *"Chet & Valentine"*, and the reverent story. *"Chet & Valentine"*, in fact, contains a conceptual error that spoils the whole story, i.e., how does a woman covered with fur work on her tan? On the other hand, the reverent story does work well because of good use of ears, tails, and teeth to show emotion.

The other three of the five stories suffer, rightly or not, from the appearance of being Erma Felna-knockoffs: furry ladies in the army. Given, a couple of them are part ones, so I'll give them a few more episodes to find their directions. But I just don't like T.Sheppard's sideways-in-history version of the Eastern Front.

"Ferae Bestiae", on the other hand, was a novel idea and Jupiter knows there's precious few of those these days. Joe Rosales apparently knows a lot about ancient Rome. He pays close attention to the details, both in art and direction. He, too, makes good to use of ears teeth to show expression. And the story is fur-specific, in that the villagers are all one species while the century is mixed.

Now we come to *"At the Mercy of Love."* I'd seen tantalizing glimpses of Riley's work in **Usagi Yojimbo** lettercol, where Kim Thompson had judged it good, but not yet up to professional standards. You couldn't swing a tokage by the tail without one flaw it didn't have: it wasn't the same ol' same ol', like 90% of the mainstream stuff.

Okay, from the top: There's a lack of background. What is this war about, and why are the antagonists on a first-name basis? Since there are real bullets flying around, why aren't they acting more serious, more professional, rather than screwing around so much?

Dialogue was stiff in several places, almost throughout. And it threw me when Pinto said that he had hydrophobia. I finally found out that hydrophobia meant fear of water. Pinto, being a dog, and hydrophobia is another term for rabies.

Riley's art is, well, likable. The characters are pleasant to look at. It's also pretty unique. With most art, I can identify some influence... manga in *"Empires"* and *"Strosstruppen"*, Gallacci in the reverent story, but I can't with Riley. True it's often cluttered, but such artists as Stan Sakai and Don Rosa admit to the same problem with their early work. And sometimes the action is too exaggerated: legs flying every which way and so on.

If I seem to be extra-hard on Riley, it's because his (is Riley's a 'he'?) was the most creative, most original, most interesting piece in the book (with Rosales' Romans a close second), and I want him to keep working on it and improving. I both agree and disagree with Kim Thompson...Riley's work is not up to "professional standards" (whatever they are) but it should be printed anyway.

The small press needs to be for writers and artists what comedy clubs are to comedians...a place for them to hone their skills in front of an audience and hear them cheer the good parts and boo the bad. May of the first-generation independent companies have lost sight of that. They're going, quite understandably, with the marketable properties. The newest generation of Indys - you, MU, Brave New Worlds, etc. - don't have the good business sense to not print something original, and God bless you for it!

I eagerly await the next issue.

Signed,

John Henry Sain
2251 Kings Highway
Medford, OR 97501-4430

To Whom it May Concern:

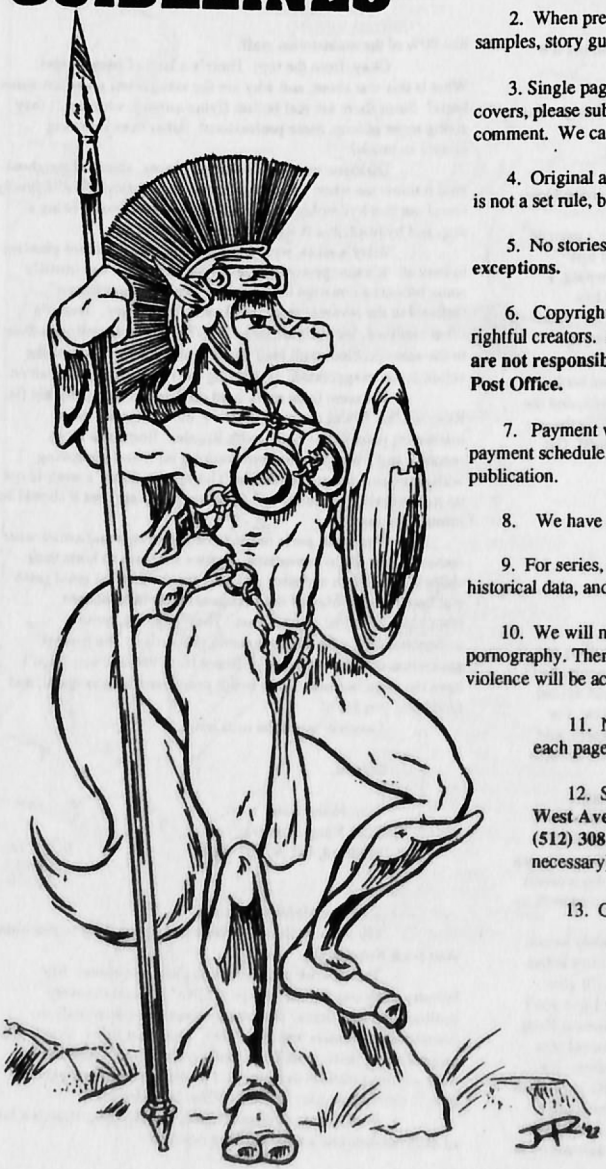
My name is Ken Lawrence and I'm writing to you about your book **Furrlough.**

The artwork in this book is just...so awsom. My favorite story was *"At the Mercy of Love"*. I hope the story continues on as a series. And the concept of wild animals vs. domesticated animals was good also. The artist Riley, to you plan on publishing more work from him anytime soon? And has he done anything besides that story? I also enjoyed the artwork in Eric T. Gilreath & Alex Tucker's *"Chet & Valentine"*.

Well, please keep publishing **Furrlough**...There's a lot of anthropomorphic artists and fans out there!

Keep up the good work!
Ken Lawrence
9639 Muirkirk Rd., D-176
Laurel, MD 20708

SUBMISSION GUIDELINES



1. The basic focus of Furrlough is anthropomorphics with a military theme. It doesn't matter what kind of furry animal or which time period you use, just as long as there is a military theme present. Minimum length is one page, maximum is twelve pages.

2. When presenting a new series idea, please submit penciled samples, story guidelines and scripts for editorial comment.

3. Single page illos and cover illustrations are invited. For covers, please submit a concept sketch or xerox of pencils for editorial comment. We can handle color work if you do not wish to.

4. Original art (or stats) should be in by the deadline date. This is not a set rule, but it makes our job much easier.

5. No stories containing ringtailed lemurs will be accepted. **No exceptions.**

6. Copyrights of characters and stories will be held by their rightful creators. All artwork will be returned after publication. **We are not responsible for any material lost or damaged by the U. S. Post Office.**

7. Payment will be made in accordance with the production/ payment schedule. Payment will be sent out about 30 days after publication.

8. We have the right to make editorial changes in the work.

9. For series, extra pages of character profiles, situation or historical data, and technical data are encouraged.

10. We will not censor work, but we will not accept blatant pornography. There are no exceptions to this rule. (Some sex and/or violence will be acceptable if we feel it advances the story.)

11. Name and address must be included on the back of each page.

12. Send your submission to: **Shon Howell, 11726 West Ave., #G-1, San Antonio, TX 78216. Phone #: (512) 308-5713.** (Allow for changes to Central Time Zone, if necessary)

13. Get to work!!

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